
WIENER WERKSTÆTTE
WIENER WERKSTÆTTE

WIENER WERKSTÄTTE 1903–1932

THE LUXURY OF BEAUTY

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NEUE GALERIE
MUSEUM FOR GERMAN AND AUSTRIAN ART
NEW YORK

CONTENTS



GRAPHICS

Rainald Franz

Koloman Moser, wrapping paper for the Wiener Werkstätte, 1905
Execution: for the Wiener Werkstätte
Printed paper
Kaiser Wilhelm Museum, Krefeld


WIENER
WERK
STÄTTE



1. Fritz Erler, cover of the first issue of *Jugend*, I, no. 1/2 (January 1896)
Color zincograph
Universitätsbibliothek Heidelberg

The first steps on the path to reforming the applied arts in Vienna around the turn of the twentieth century were taken in the field of graphics. The shift toward planar art, linearity, basic geometrical forms, and a reduced color palette that came to be the hallmarks of Viennese modernism found their first expression in the graphic creations of the reform artists. Graphic art was the most affordable way to experiment with new design ideas and make them available to a wider audience. In order to better understand the development of graphic design in the Wiener Werkstätte after 1903 and the consolidation of its new, singular style, it is essential to first consider the foundational role played by its progenitors in Viennese reform art and the early works of Josef Hoffmann and Koloman Moser.

THE ARTISTIC EDUCATION OF THE SECESSIONISTS AND THEIR PREDECESSORS

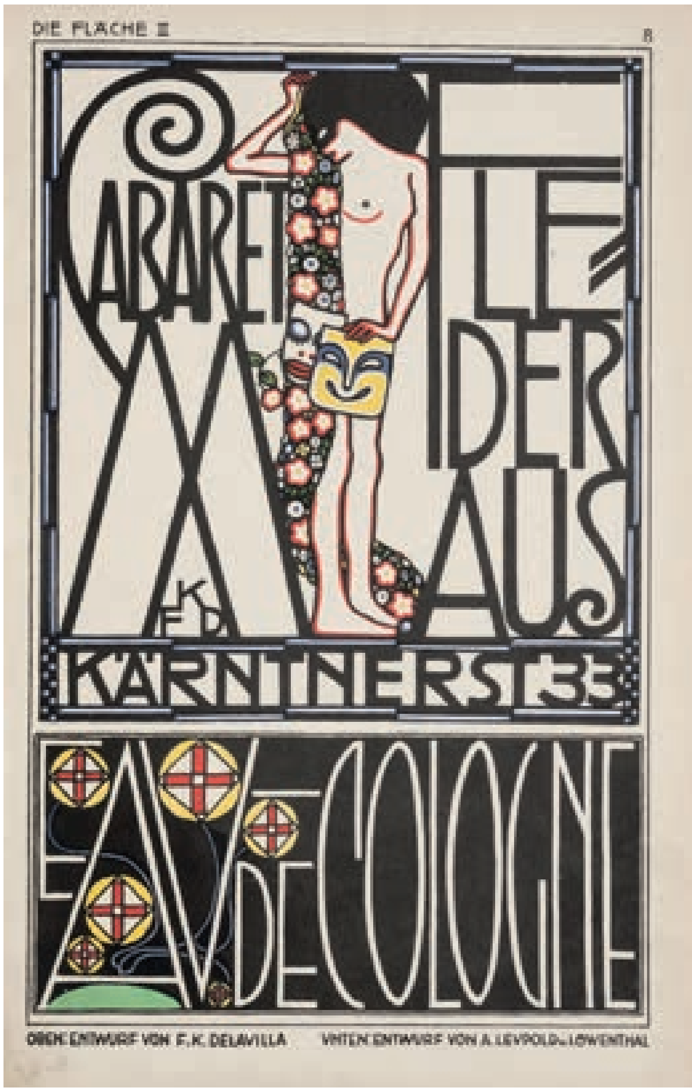
That Viennese modernism placed such a high value on graphic arts as a medium of expression can be explained by the fact that the Vienna art schools where most of the 19 founding members of the Secession received their education were heavily focused on drawing. The pedagogical reforms undertaken by the Akademie der bildenden Künste (Academy of Fine Arts) and the Kunstgewerbeschule (School of Applied Arts) in Vienna drew their impetus from international standard-bearers like the École des beaux arts in Paris and the schools of design in London, which placed considerable emphasis on graphic design. In 1888 the Lehr- und Versuchsanstalt für Photographie und Reproduktionsverfahren (Training and Research Institute of Photography and Reproduction Processes; today the Höhere graphische Lehr- und Versuchsanstalt) became Vienna's first institute for training artists in methods of mass reproduction, particularly for commercial art. The Gesellschaft für vervielfältigende Kunst (Society for Reproductive Art)—itself founded in 1871—began publishing its magazine *Die graphischen Künste* (The Graphic Arts) in 1879. In 1903, the Ex-Libris Gesellschaft for commercial artists was founded.[1] Moser began studying drawing and painting in 1885, first with professor Franz Rumpler, then with Christian Griepenkerl at the Allgemeine Malerschule until 1890, and then with Mathias von Trenkwald at the Spezialschule für Historienmalerei (Special School for History Painting) until 1892. As he wrote in his autobiographical essay "Mein Werdegang" (My Career) in 1916, they "of course" only taught him the "at that time dominant academic style."[2] After completing his studies at the Academy in 1892, he started a three-year apprenticeship with Franz Matsch at the School of Applied Arts. Matsch's courses on decorative painting familiarized Moser with new directions in painting that drew heavily from the applied arts. In teaching this new style, professors at the School of Applied Arts were following the English Arts and Crafts movement's call for artists to unify the arts and take the applied arts as their guide. Hoffmann developed his graphic arts-oriented approach during his training in design, which he began at the Staatsgewerbeschule (State Trade School) in Brünn (Brno) in 1887 and completed for all practical purposes at the Militärbauamt (Military

Construction Office) in Mannheim in 1891. Beginning in 1892, he began perfecting his talents by working with Carl von Hasenauer at the Specialschule für Architektur, and, after 1895, with Otto Wagner at the Academy.[3] Working in Wagner's architecture studio allowed him to refine his style as a graphic designer. Young Viennese graphic designers learned about new trends in European art through German and English illustrated art magazines. Artists of Viennese modernism drew inspiration from *The Studio*, which began publication in London in 1893; Berlin's *Pan*, which began in 1895; and Munich's *Jugend* (Youth), launched in 1896 [Fig. 1]. The graphic layouts of these publications served as models for new Austrian art magazines. Students and graduates like Moser and Hoffmann took these new impulses to heart, working early in their careers as graphic designers for both commercial and artistic projects. Moser worked as an illustrator and commercial artist for advertisements and fashion magazines. These new experiences seem to have motivated Moser to take a different approach to painting that diverged from the precepts of his traditional, wholly academic training. Around the same time—though possibly as early as 1894—Moser met the architects Hoffmann, Joseph Maria Olbrich, and Friedrich Pilz and the painters Adolf Karpellus, Leo Kainradl, and Maximilian Kurzweil at the Siebener-Club. The Siebener-Club (Club of the Seven) was a get-together for students of the Academy and the School of Applied Arts that met regularly at the Blaues Freihaus or at Café Sperl on Gumpendorferstrasse. The club was, along with the Hagengesellschaft (Hagen Society), one of the two groups of artists that would later split from the Künstlerhaus to form the Vereinigung bildender Künstler Österreichs—Secession, known simply as the Vienna Secession. The person who would undoubtedly have the greatest impact on Moser's development as an artist was his new friend Hoffmann, who would become Moser's partner at the Secession, the School of Applied Arts and the Wiener Werkstätte. The Siebener-Club's members often carried out their heady artistic exchange with one another in postcards that they themselves designed. The postcards generally discussed the Siebener-Club artists' collective publication project, the magazine *Für die Jugend des Volkes* (For the People's Youth), which was published by the Vienna teachers' union Die Volksschule. Over the span of two years, Moser composed over 70 contributions as well as a story for the small magazine [Fig. 2].

Moser took on a leading role in designing the illustrations for *Für die Jugend des Volkes*. His balanced arrangement of illustration and text in the page layout anticipated the approach he would later take in his drawings for *Ver Sacrum* (Sacred Spring).[4]



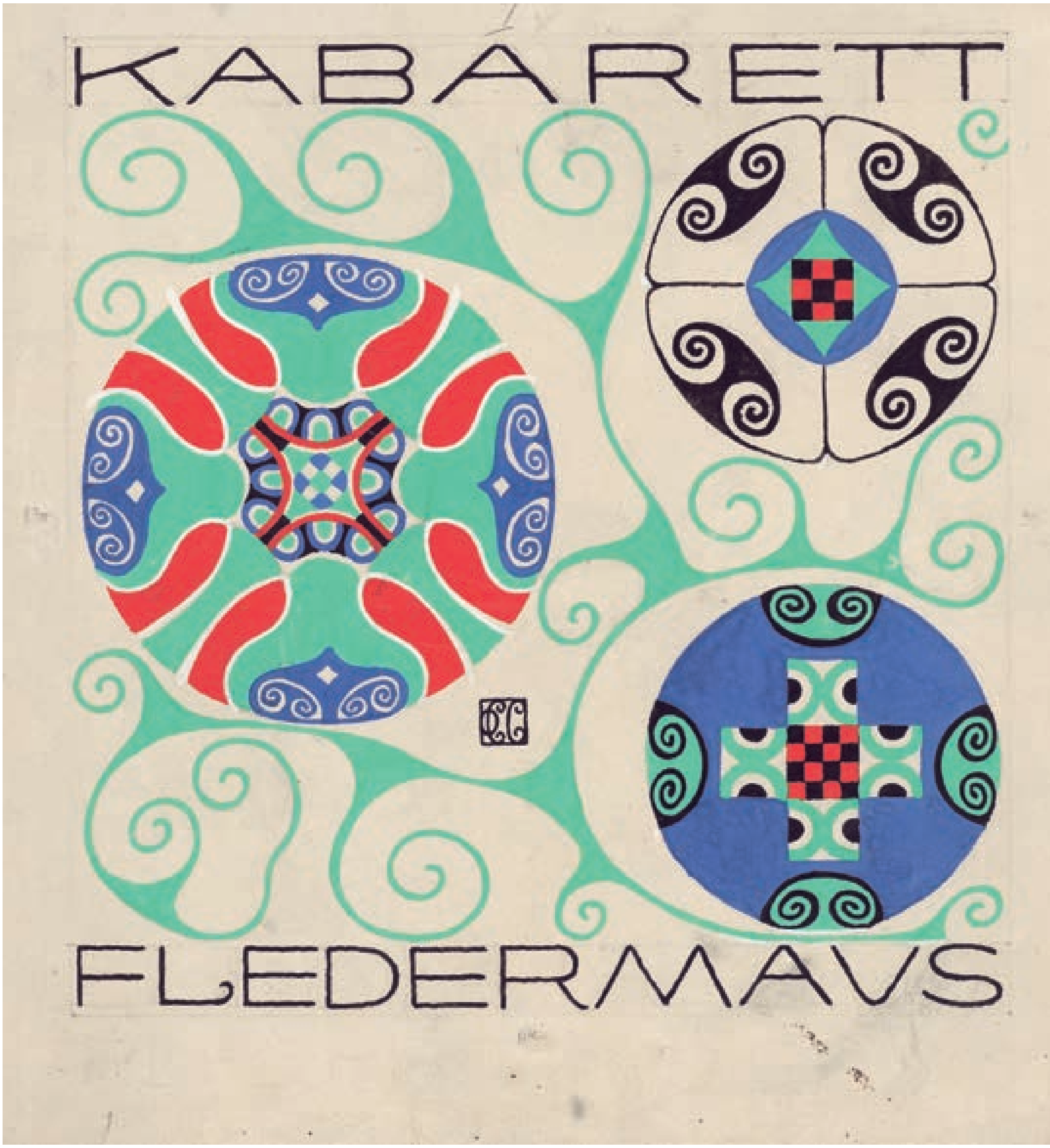
2. Koloman Moser, illustration and layout for a page from "Lillis Traum," in *Für die Jugend des Volkes*, 1896
Pencil and ink on paper
MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna
Photo: © MAK





17. Franz Karl Delavilla and A. von Leupold-Löwenthal, Cabaret Fledermaus von Franz Karl Delavilla, *Die Fläche* II, Plate 8
Editor: Bertold Löffler, Vienna 1910
Publisher: Anton Schroll & Co.
Colored lithograph
MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna
Photo: © MAK/Hanady Mustafa

18. Josef Hoffmann, Wiener Werkstätte postcard no. 74A,
Bar Room, Cabaret Fledermaus, Vienna, Kärntnerstrasse 33, 1907
Chromolithograph
The Leonard A. Lauder Collection
Neue Galerie New York



19. Carl Otto Czeschka, title page design for the first program booklet of Cabaret Fledermaus, 1907
Ink, pencil, and watercolor on paper
MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna
Photo: © MAK/Georg Mayer


TETE A TETE AM WOLKENKRATZER 968.ETAGE






VARIETENUMMER 21
MISTER B. MOURING
DER GELEHRTE AFFE

1 Werner Schweiger, *Aufbruch und Erfüllung: Gebrauchsgraphik der Wiener Moderne, 1897–1918* (Vienna: Brandstätter, 1988).

2 Koloman Moser, "Vom Schreibtisch und aus dem Atelier: Mein Werdegang," *Velhagen & Klasings Monatshefte* 31, no. 2 (October 1916): 254–62.

3 Rainald Franz, "Intuition und Entwurf: Die Bedeutung der Zeichnung für das Werk Josef Hoffmanns," in *Josef Hoffmann: Ein unaufhörlicher Prozess; Entwürfe vom Jugendstil zur Moderne*, exh. cat. (Munich: Hirmer, 2010), 12–17.

4 Marian Bisanz, "Tendenzen der Neunziger Jahre bis zur Gründung der Secession," in *Heiliger Frühling: Gustav Klimt und die Anfänge der Secession, 1895–1905*, exh. cat. (Vienna: Brandstätter, 1999), 59–71.

5 Herrmann Bahr, "Vereinigung bildender Künstler Österreichs: Secession," *Ver Sacrum* 1, no. 1 (1898): 8–13.

6 Christian Nebehay, *Ver Sacrum 1898–1903*, trans. Geoffrey Watkins (New York: Rizzoli, 1977); Hans Ankwicz Kleehoven, "Die Anfänge der Wiener Sezession," *Alte und Moderne Kunst* 5, nos. 6–7 (1960): 6–10; Oskar Pausch, "Kolo Moser und die Gründung der Secession," in *Koloman Moser, 1868–1918*, ed. Rudolf Leopold and Gerd Pichler, exh. cat. (Munich: Prestel, 2007), 58–67, esp. 58–61; Maria Rennhofer, *Kunstzeitschriften der Jahrhundertwende in Deutschland und Österreich, 1895–1914* (Augsburg: Bechtermünz, 1997).

7 Rainald Franz, "A Tale of Two Cities: Vienna, Glasgow and the 100th anniversary of the founding of the Wiener Werkstätte," *Journal of the Charles Rennie Mackintosh Society* 85 (Winter 2003): 5–8. On the Arts and Crafts movement's influence in Vienna see Rainald Franz, "'A Return to Simplicity, to Sincerity, to Good Materials and Sound Workmanship': Die Wirkung des 'Pre-Raphaelite Movement' und der Arts-and-Crafts-Bewegung auf die Reformkunst in Wien," in *Schlafende Schönheit: Meisterwerke Viktorianischer Malerei aus dem Museo de Arte de Ponce*, ed. Agnes Husslein-Arco and Alfred Weidinger, exh. cat. (Vienna: Belvedere, 2010), 63–74.

8 Marian Bisanz-Prakken, "Das Quadrat in der Flächenkunst der Wiener Secession," *Alte und Moderne Kunst* 27 (1982): 40–47.

9 First published in *Hohe Warte* (1904–05): 268, then later as a small booklet.

10 Johannes Wieninger, "'Was können wir von den Japanern lernen?' Japanische Kunst und Wien um 1900," in *Wien um 1900: Klimt, Schiele, und ihre Zeit*, exh. cat. (Tokyo: Sezon Museum of Art, 1990), 450–453

11 Ludwig Hevesi, "Österreichisches Museum, Ausstellung der Wiener Kunstgewerbeschule (31. Mai 1901)," in Ludwig Hevesi, *Acht Jahre Secession: Kritik, Polemik, Chronik* (Vienna: Carl Konegen, 1906), 335–39, esp. 337.

12 Ludwig Hevesi, "Aus der Sezession. Ausstattung. Möbel (10. November 1900)," in Hevesi, *Acht Jahre Secession* (see note 11), 287.

13 Josef August Lux, *Die Fläche I. Entwürfe für Malerei, Placate, Buch und Druck, Ausstattung, Vorsatzpapier, Umschläge, Menu und Geschäftskarten, Illustrationen, Tapeten, Schwarz-Weisskunst* (Vienna: Anton Schroll, 1902); Rudolf von Larisch, *Beispiele künstlerischer Schrift* (Vienna: Anton Schroll, 1902).

14 Moser, "Vom Schreibtisch und aus dem Atelier" (see note 2), 260; Hevesi, "Österreichisches Museum," (see note 11), 335: "Auch moserisiert wird schon überall in Wien, aber freilich wie!" (Everywhere in Vienna things are being Moserized, and how!).

15 Rainald Franz, "Die Grafik der Wiener Werkstätte," in *Wiener Werkstätte*, exh. cat. (Blaricum: V+K; The Hague: Gemeentemuseum, 1998), 54–69; Rainald Franz, "Graphic Art," in *Koloman Moser: Designing Modern Vienna, 1897–1907*, ed. Christian Witt-Döring, exh. cat. (New York: Prestel, 2013), 14–87.

16 Charles Rennie Mackintosh's design for the Wiener Werkstätte logo is contained in a letter from Fritz Waerndorfer to Josef Hoffmann, now in Josef Hoffmann's papers held by the Universität für angewandte Kunst in Vienna. See Rainald Franz, "A Tale of Two Cities," (see note 7), 5–8.

17 Bisanz-Prakken, "Das Quadrat in der Flächenkunst der Wiener Secession," (see note 8), 45; Rainald Franz, "Graphic Art," (see note 15).

18 Peter Noever and Marek Pokorny, eds., *Josef Hoffmann Selbstbiographie* (Ostfildern-Ruit: Hatje-Cantz, 2009), 92–93.

19 Carl Moll, *Beethoven-Häuser: Originalholzschnitte von Carl Moll; Aquarelldrucke und Mappe von der Wiener Werkstätte* (Vienna: Wiener Werkstätte, 1906.

20 Elisabeth Schmuttermeier, *Postcards of the Wiener Werkstätte: A Catalogue Raisonné: Selections from the Leonard A. Lauder Collection* (Ostfildern-Ruit: Hatje-Cantz, 2010).

21 Michael Buhrs, Barbara Lèsak, and Thomas Trabitsch, eds., *Kabarett Fledermaus 1907 bis 1913: Ein Gesamtkunstwerk der Wiener Werkstätte. Literatur; Musik. Tanz*, exh. cat. (Vienna: Brandstätter, 2007).

22 Agnes Husslein-Arco and Alfred Weidinger, eds., *Gustav Klimt und die Kunstschau 1908* (Munich: Prestel, 2008).

23 Wiener Werkstätte, ed., *Mode Wien: Mit Linolschnitten von Dagobert Peche, Otto Lendecke, Lotte Calm u.a.* (Vienna: Kosmack, 1914–15).

24 Gabriele Fabiankowitsch, "Dagobert Peche's Role in the Wiener Werkstätte," in *Dagobert Peche and the Wiener Werkstätte*, ed. Peter Noever, exh. cat. (New Haven: Yale University Press, 2002), 67–77.

25 Dagobert Peche, *Wiener Werkstätte: Lichtechte Tapeten* (Cologne: Flammersheim & Steinmann, 1922; Rainald Franz, "Von der Konsumptibilie zum Ausdrucksträger der Moderne: Das Künstlerplakat in Österreich, 1898–1960," in *Gustav Klimt bis Paul Klee: Fritz Wotruba und die Moderne in Österreich*, exh. cat. (Munich: Minerva, 2003), 82–91.

26 *Die Wiener Werkstätte, 1903–1925: Modernes Kunstgewerbe und sein Weg*, epilogue by Graham Dry in German and English (Munich: Ketterer Kunst, 1994; facsimile of Vienna: Krystall, 1929).

27 Siegfried Mattl, "The Wiener Werkstätte: A Postindustrial Enterprise before Its Time," trans. Beverley Blaschke, in *Yearning for Beauty: The Wiener Werkstätte and the Stoclet House*, ed. Peter Noever et al. (Ostfildern-Ruit: Hatje Cantz, 2006), 13–22.

Opposite, clockwise from top left:

Moriz Jung, Wiener Werkstätte postcard no. 340, Tête à Tête on the 968th Floor of a Skyscraper, 1911
Chromolithograph
The Leonard A. Lauder Collection. Neue Galerie New York

Ludwig Heinrich Jungnickel, Wiener Werkstätte postcard no. 380, Caricature: Insect Couple, 1911
Chromolithograph
The Leonard A. Lauder Collection. Neue Galerie New York

Moriz Jung, Wiener Werkstätte postcard no. 96, Variety Act 2: Mister B. Mouring, The Learned Monkey, 1907
Chromolithograph
The Leonard A. Lauder Collection. Neue Galerie New York

Emil Hoppe, Wiener Werkstätte postcard no. 1, Kunstschau 1908: Exhibition Hall, Exterior, 1908
Chromolithograph
The Leonard A. Lauder Collection. Neue Galerie New York



Josef Hoffmann, beer glass “B,” 1912
Execution: Bohemian Glass Manufacturer for J. & L. Lobmeyr
Mouth-blown crystal, black bronzite décor
Neue Galerie New York



Josef Hoffmann, beer glass “C,” 1912
Execution: Bohemian Glass Manufacturer for J. & L. Lobmeyr
Mouth-blown crystal, black bronzite décor
Neue Galerie New York



Josef Hoffmann, war beaker, 1914–15
Execution: Johann Oertel & Co., Haida for the Wiener Werkstätte
Glass with painted enamel
Ernst Ploil

WAR GLASS

After the beginning of World War I, the Wiener Werkstätte began producing objects in a patriotic style. Compared with the Wiener Werkstätte's other products, the glass pieces are more subdued and less austere. Decorations for the simple cups were designed by members of the Wiener Werkstätte and were showcased at multiple exhibitions, including the exhibition "Kriegserinnerungsartikel" (War Souvenirs) held in February 1915 at the Austrian Museum of Art and Industry. Sold in the shops of the Wiener Werkstätte and at the museum, a portion of the proceeds went to the Austrian military.

Dagobert Peche's "war glass" featured at the exhibition did not conform to the enthusiastic patriotism of the time. For one glass, he made abstract, stylized forms that brought together the colors of the House of Habsburg (black and gold), the Kingdom of Hungary (red, white, and green) and the German Empire (black, white, and red). The glasses were manufactured by Johann Oertel and were then distributed by the Werkstätte itself. Unaffected by the draft, female students of the Kunstgewerbeschule, such as Helena Gabler, Reni Schaschl, and Kitty Rix, designed enamel decorations. A contemporary writing about the exhibition praised the Werkstätte's pieces: "The patriotic effect produced by the flag colors is subtly and masterfully executed through fired painting on simple glass forms like cups." Attended by 22,247 people, the exhibition was, in the words of another contemporary, both a "moral achievement and a financial success." Not all of the hand-painted designs were acclaimed, however, as the WW account books for the period between May 1915 and the end of 1918 show. The designers of the decorations for the war glasses are named in the samples book.[17]

Josef Hoffmann, war beaker,
1914

Execution: Johann Oertel & Co,
Haida (Novy Bor) for the Wiener Werkstätte
Glass with painted enamel
Ernst Ploil



Josef Hoffmann, war beaker,
1914–15

Execution: Johann Oertel & Co.,
Haida for the Wiener Werkstätte
Glass with painted enamel
Ernst Ploil





Emilie Flöge wearing an artistic reform dress made by the Schwestern Flöge salon, with a brooch designed by Josef Hoffmann, February 1909
Photograph by D'Ora-Benda Studio, Vienna
Austrian National Library



Josef Hoffmann, brooch, 1907
Execution: Wiener Werkstätte, model no. G 727
Silver, agate, opal
Private Collection
Photo: Hulya Kolabas, New York



Josef Hoffmann, brooch, 1908
Execution: Wiener Werkstätte
Silver, partly gilt; lapis lazuli, malachite, amethyst, coral, hematite and other semi-precious stones
Private Collection



Josef Hoffmann, brooch, 1911
Execution: Wiener Werkstätte, model no. G 2453
Silver, malachite
Private Collection
Photo: Hulya Kolabas, New York



Eduard Josef Wimmer-Wisgrill, belt buckle, 1910
Execution: Wiener Werkstätte, model no. G 1207
Silver, malachite
MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna
Photo: © MAK/Katrin Wisskirchen



Josef Hoffmann, tea and coffee service, 1904–05
Execution: Wiener Werkstätte
Silver, ebony
Private Collection



Josef Hoffmann, teapot, 1904

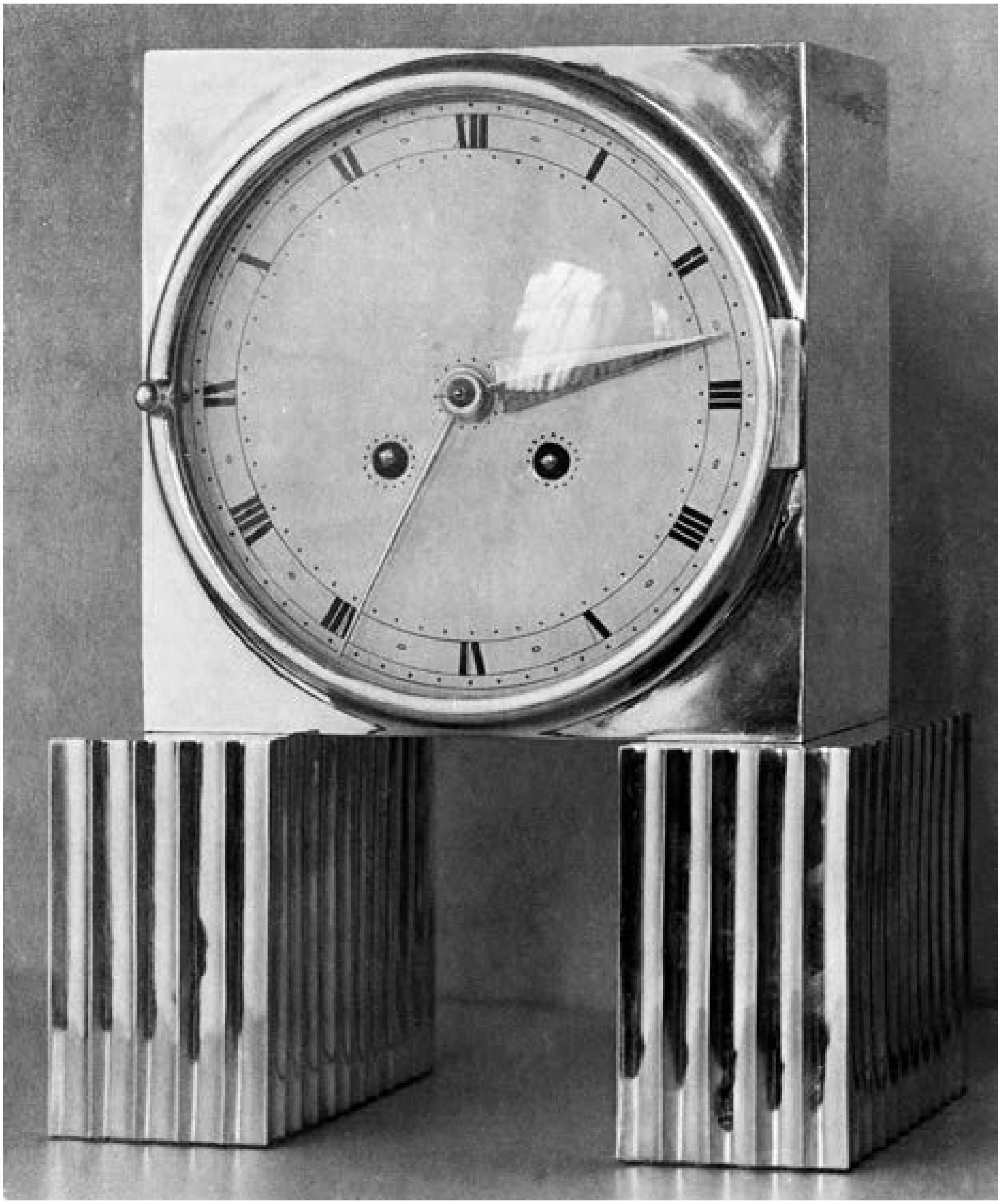
Execution: Wiener Werkstätte
Silver, ebony, raffia
Museum of Fine Arts, Boston. Edwin E. Jack Fund, John H. and Ernestine A. Payne Fund, and Helen and Alice Colburn Fund
Photo: © 2017 Museum of Fine Arts, Boston



Josef Hoffmann, coffee pot, 1904
Execution: Wiener Werkstätte, model no. S 292
Silver, ebony
Private Collection
Photo: Hulya Kolabas, New York



Josef Hoffmann, bonbonnière acquired by Paul Wittgenstein, 1905
Execution: Wiener Werkstätte (Alfred Mayer), model no. S 332
Silver, onyx
Private Collection
Photo: Hulya Kolabas, New York



Josef Hoffmann, table clock, 1927
Execution: Wiener Werkstätte, model no. M 2027
Silver-plated alpacca
Ernst Ploil



Josef Hoffmann, table clock, 1919

Execution: Wiener Werkstätte, model no. M 3011
Brass body; white enamel face with black numerals; glass cover; clockworks and key
Private Collection



Josef Hoffmann, coffeepot, 1906
Execution: Wiener Werkstätte, model no. S 650
Silver, cherry wood
Private Collection
Photo: Hulya Kolabas, New York

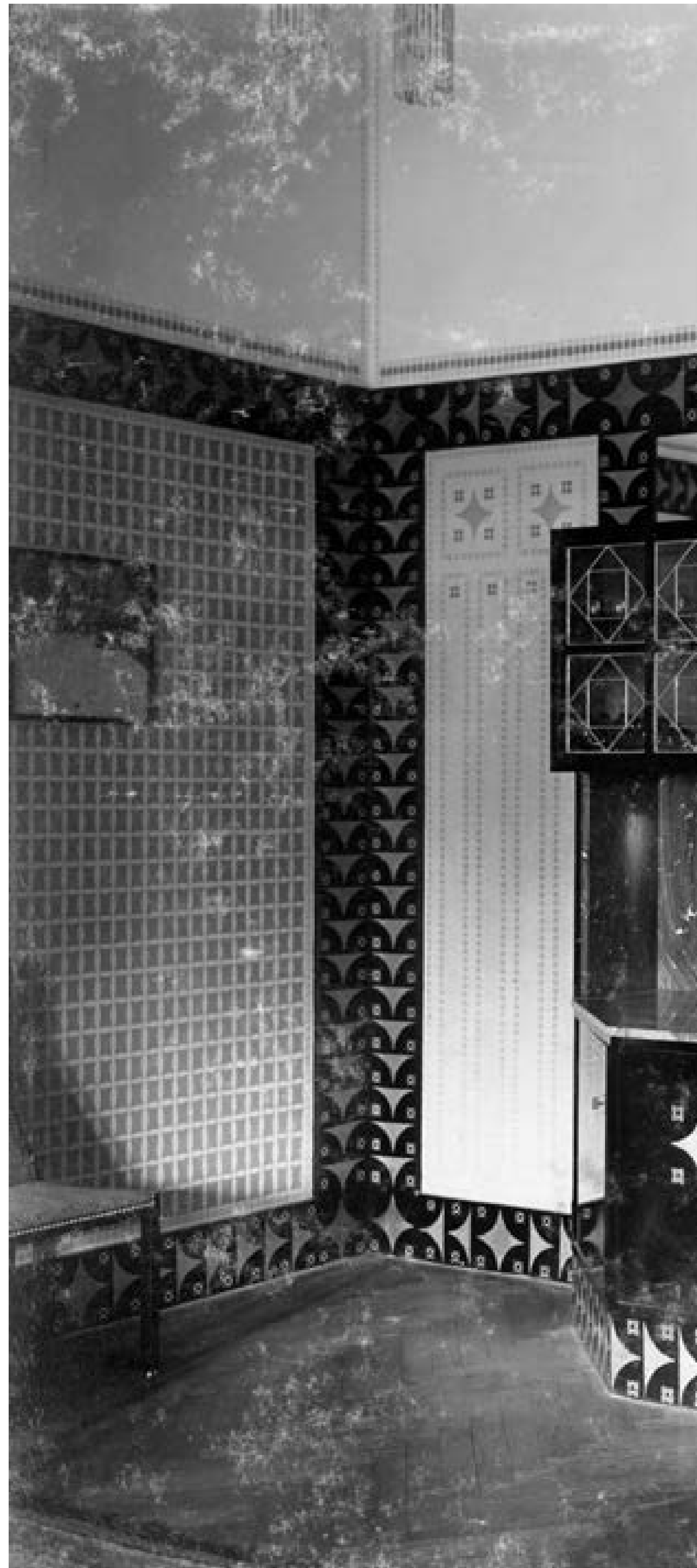


Josef Hoffmann, teapot, 1929–30
Execution: Wiener Werkstätte
Brass and teakwood
Minneapolis Institute of Art. The Modernism Collection,
Gift of Norwest Bank Minnesota
Photo: © Minneapolis Institute of Art

Josef Hoffmann, teapot, 1903
Silver, carnelian, ebony
Minneapolis Institute of Art. The Modernism Collection,
Gift of Norwest Bank Minnesota
Photo: © Minneapolis Institute of Art

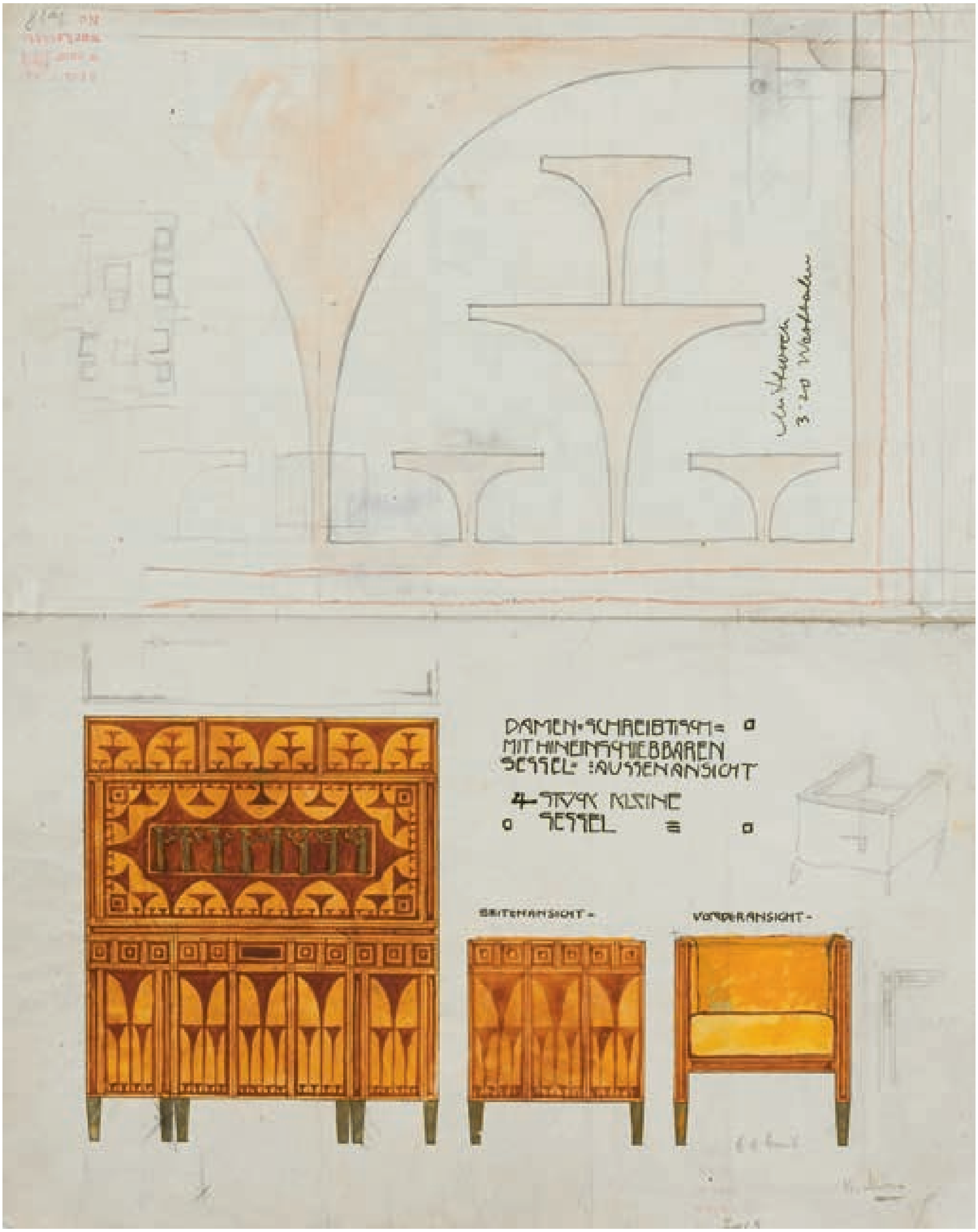
FURNITURE

Christian Witt-Dörring



Koloman Moser, sideboard in the dining room in the apartment of Dr. Bernhard Seewald, 1904
MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna
Photo: © MAK





9. Koloman Moser, design for the writing cabinet with built-in chair from the breakfast room in the Eisler von Terramare apartment, 1902
Pencil, India ink, and watercolor on graph paper
MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna
Photo: © MAK/Tabor Rauch



10. Koloman Moser, writing cabinet with built-in chair from the Eisler von Terramare apartment, 1902–03
Execution: Caspar Hrazdil, Vienna
Thuja wood inlaid with satinwood and brass



14. Josef Hoffmann, Purkersdorf Sanatorium, 1904

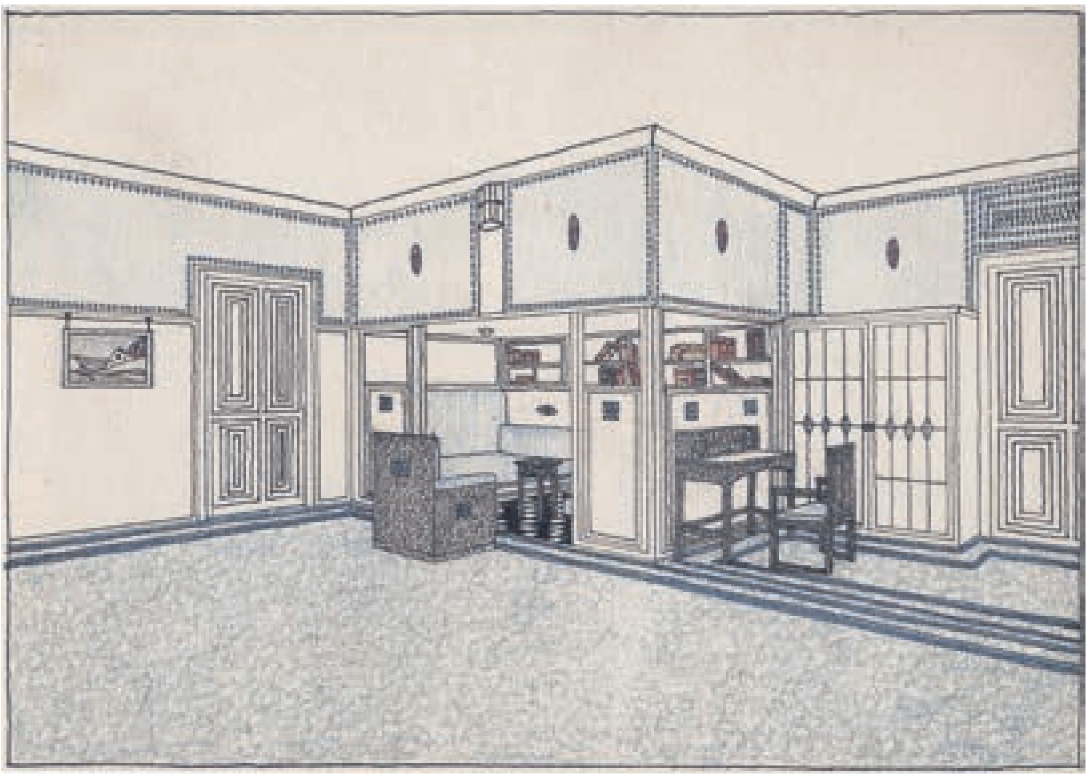
The first building and interior design realized by the Wiener Werkstätte was the Sanatorium Westend in Purkersdorf [Fig. 14], near Vienna, for the director of the Gleiwitzer iron works, Victor Zuckerkandl. He was the brother-in-law of Berta Zuckerkandl, who advocated the concerns of the Secessionists as a journalist and in other ways. Whereas Hoffmann designed all the rooms and the ground floor, as well as the dining room and [Fig. 15] and common rooms [Fig. 16] on the upper floor, Moser designed the patient rooms on the upper floor [Fig. 17].



Josef Hoffmann, chair for the dining room in Purkersdorf Sanatorium, 1904
Execution: J. & J. Kohn
Beechwood, stained brown, partly bent and lathe-turned; laminated wood, red leather covering (formerly red oilcloth)
Neue Galerie New York



15. Josef Hoffmann, dining room at the Purkersdorf Sanatorium, 1904
MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna
Photo: © MAK



Josef Hoffmann, presentation drawing for the inglenook in the Dr. Hermann Wittgenstein apartment, 1906
Ink and crayon on paper
Private Collection

Josef Hoffmann, lady's writing desk for the apartment of Dr. Hermann and Lyda Wittgenstein, 1905
Execution: Wiener Werkstätte
Solid oak and oak veneer, stained black and pores chalked white; tombac; lead-glass
MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna
Photo: © MAK/Georg Mayer



Koloman Moser, reliefs for a wall fitting in the inglenook in the drawing room of the Dr. Hermann Wittgenstein apartment, ca. 1904

Execution: Wiener Werkstätte
Silver-plated copper
Wien Museum, Vienna
© Wien Museum







23. Josef Hoffmann, house of Dr. Richard Beer-Hofmann, 1905–06
MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna
Photo: © MAK



24. Josef Hoffmann, entrance hall in the house of Dr. Richard Beer-Hofmann, 1905–06
MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna
Photo: © MAK



25. Josef Hoffmann, master bedroom in the house of Ing. Alexander Brauner, 1905–06
MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna
Photo: © MAK

Hoffmann realized two more buildings in Vienna, also designing their complete interiors, from 1905 to 1906: a villa for the writer Dr. Richard Beer-Hofmann [Figs. 23, 24] and one for the engineer Alexander Brauner [Fig. 25], the director of Allgemeine Accumulatorenwerke AG (General Accumulators, Inc.). For Moser's sister-in-law Baroness Magda Mautner von Markhof, Hoffmann had a studio addition to her parents' home built and designed the interior. That same year, 1908, Hoffmann designed the interior of Paul Wittgenstein's apartment in Vienna and a home and interior for the latter's sister-in-law Helene Hochstetter.

The year 1907 was a fateful one for the Wiener Werkstätte. Its first serious financial difficulties resulted from operating costs and from Hoffmann's interior design for the Cabaret Fledermaus [Figs. 26, 27], which Waerndorfer managed; Waerndorfer attempted to address the problems by seeking new sources of external financing. That same year Hoffmann designed a salesroom in Vienna for the k.k. Hof- und Staatsdruckerei (Imperial and Royal Court and State Printing Office) and designed the interior of an apartment for Carl Otto Czeschka and the industrialist Dr. Guido Hamburger, Hermine Gallia's brother.[37]

FASHION, TEXTILES, AND WALLPAPER

Angela Völker

Possibly Max Snischek, three dresses for the operetta *Die Fledermaus* at the Vienna State Opera, 1924
MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna
Photo: © MAK/Georg Mayer





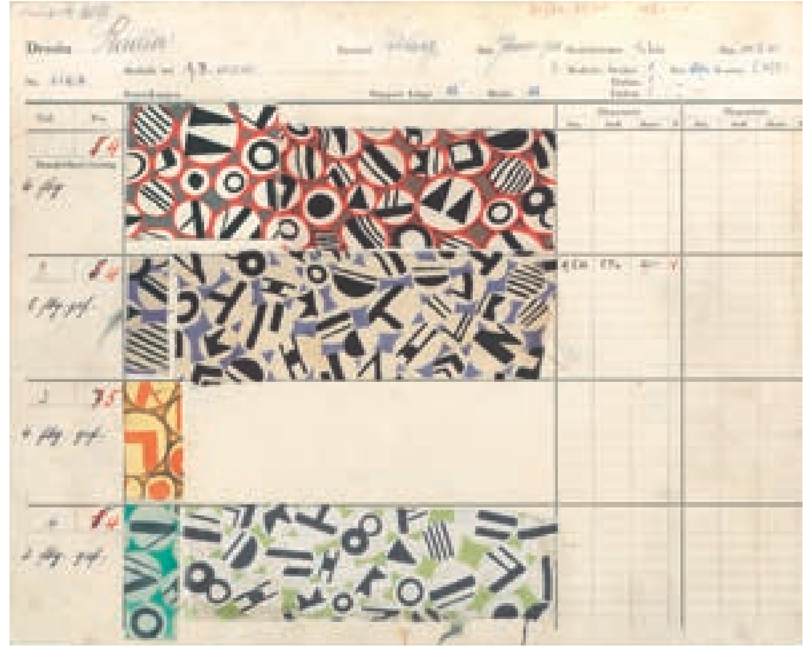
5. Poster for a Paul Poiret fashion show in Vienna, 1911

MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna
Photo: © MAK/Georg Mayer

In late November 1911 the famous couturier Poiret paid his second visit to Vienna in the company of his architect Louis Süe.[30] He commissioned Hoffmann to design a house for him and Hoffmann did so in 1912. However, it was never built.[31] Poiret staged a much-fêted fashion show at the Urania [Fig. 5] then paid another visit to the Wiener Werkstätte.[32] In 1910, on his first visit, he had been much enthused by the printed textiles and bought great quantities of them for use in his own creations. They made such a lasting impression on him that on April 1 the following year he opened a school of his own, the École Martine, where young girls designed textile patterns and artisanal artifacts that were subsequently sold in his shop, the Maison Martine.[33] High praise for the colorful printed silks seen at the Wiener Werkstätte's fashion shows came also from the international press:

> *The loveliest thing about these compositions in which such bold colors as orange, burgundy, and the like frequently recur are the handprinted textiles from the Wiener Werkstätte: silk or voile with geometric ornaments, stylized flowers, etc.*[34]

In the Wiener Werkstätte's own company archive of written sources, photographs, and works of art from each of its departments, material concerning the fashion department includes fashion sketches, photographs of realized models, a few order books, and correspondence and invoices, the last two, unfortunately, mostly from the later years. Newspaper clippings compiled by the Wiener Werkstätte (WWAN) often tell of successful fashion shows at home and abroad. Samples or whole bolts of cloth, embroidered appliqués, ribbons, and lace complement such information. Most of the materials and written sources pertain to the fashion department in its early years; the 1920s are less vividly documented. The same cannot be said of the textile department. Two production index files, two product catalogues, one of which is dated 1912–17, and invoices and correspondence, these last two only from the later years, offer insight into the textile manufacturers and printers who worked on behalf of the Wiener Werkstätte, into the designers and the clientele and, above all, into the development of textile patterns.[35] Numerous textile department design sketches have survived, too. As of 1919, retail textile sales were recorded in a card index [Fig. 6].[36] The compelling bedrock of research into the history of the textile department thoughout its entire existence, from 1910 to 1932, is the textile design collection comprising around 20,000 samples of fabric and a total of 1,800 designs by roughly 100 artists. Further items include proofs, a small number of realized models, color constancy indexes, and sample books for sales reps and clients, three from the early and one from the later years.



6. Maria Likarz-Strauss, fabric samples for *Radio* in various colors, 1926
MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna
Photo: © MAK

Interest in the Wiener Werkstätte's fashion collections did not originate in Vienna. On the contrary, the public there viewed the endeavors of the early years with great skepticism.[37] More sympathy for such experimentation was shown in Berlin, where the Hohenzollern Kunstgewerbehaus mounted an exhibition of historic and contemporary fashion in 1912— "Galerie der Moden" (Gallery of Fashions)—the Wiener Werkstätte fashion department's involvement in which was crowned with success.[38] Creations from Wimmer-Wisgrill, Otto Lendecke, and Arnold Nechansky[39] were on view, as well as from Zels.[40] An entire room was dedicated to the Wiener Werkstätte, its walls clad in silks on which fashion designs were pinned, with realized dresses and blouses arranged opposite. The department was invited back the following year to take part in a "fashion show in the Parisian style." Overwhelmingly positive press reviews attest that the demanding Berliners ranked very highly the Wiener Werkstätte's forays into fashion. Certainly, it was positive when the new Wiener Werkstätte fashion drew comparisons with the renowned Poiret's designs,[41] or when the Crown Princess Cecilie "bought herself one of the Wiener Werkstätte's most delightful and quirkiest costumes," so making the Wiener Werkstätte "the highlight of the exhibition in the eyes of all elegant Berlin."[42]



Ugo Zovetti, wallpaper sample *Iris*, 1912
Execution: P. Piette, Bubenitsch near Prague for the Wiener Werkstätte
Block-printed paper
MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna
Photo: © MAK/Katrin Wisskirchen



Ludwig Heinrich Jungnickel, wallpaper sample *Hochwald*, 1912
Execution: P. Piette, Bubenitsch near Prague for the Wiener Werkstätte
Block-printed paper
MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna
Photo: © MAK/Katrin Wisskirchen



Guido Heigl, wallpaper sample, 1912
Execution: P. Piette, Bubenitsch near Prague for the Wiener Werkstätte
Block-printed paper
MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna
Photo: © MAK/Katrin Wisskirchen



Ernst Lichtblau, wallpaper sample, 1912
Execution: P. Piette, Bubenitsch near Prague for the Wiener Werkstätte
Block-printed paper
MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna
Photo: © MAK/Katrin Wisskirchen



Wilhelm Martens, wall paper sample *Kranichgeier*, 1912
Execution: P. Piette, Bubenitsch near Prague for the Wiener Werkstätte
Block-printed paper
MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna
Photo: © MAK/Katrin Wisskirchen



11. Max Snischek, coat, 1914
MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna
Photo: © MAK



12. Max Snischek, design for a coat, 1914
Pencil and watercolor on paper
MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna
Photo: © MAK

In 1914 Wimmer-Wisgrill and Zels were joined by new faces in the fashion department, who were evidently set on pioneering new trends. Likarz-Strauss and Snischek were still students at the School of Applied Arts but contributed fashion designs to the Cologne show.[86] Those of Snischek have survived, along with his photographs of realized models [Figs. 11, 12]. While Snischek repeatedly recorded on paper his variations on the fashion for stiff "lampshade" tunics launched by Poiret in 1911, these trendy stiff frills and stand-away skirts are absent from the realized models in his photographs. Similarly Wimmer-Wisgrill, in his sketches from the latter half of 1914, featured mostly extravagant-looking, stiff, conical tunics as well as knickerbockers and billowing cloche skirts; but in the case of his photographs, too, one searches in vain for evidence of such details on these models [Figs. 13, 14]. The two artists' sketches clearly illustrate their oscillation between artistic fantasy and everyday fashion. Of all the positions represented throughout the history of the fashion department, theirs were the least oriented to the clientele's interests and purchasing power.



13. Eduard Josef Wimmer-Wisgrill, dress, 1913
MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna
Photo: © MAK



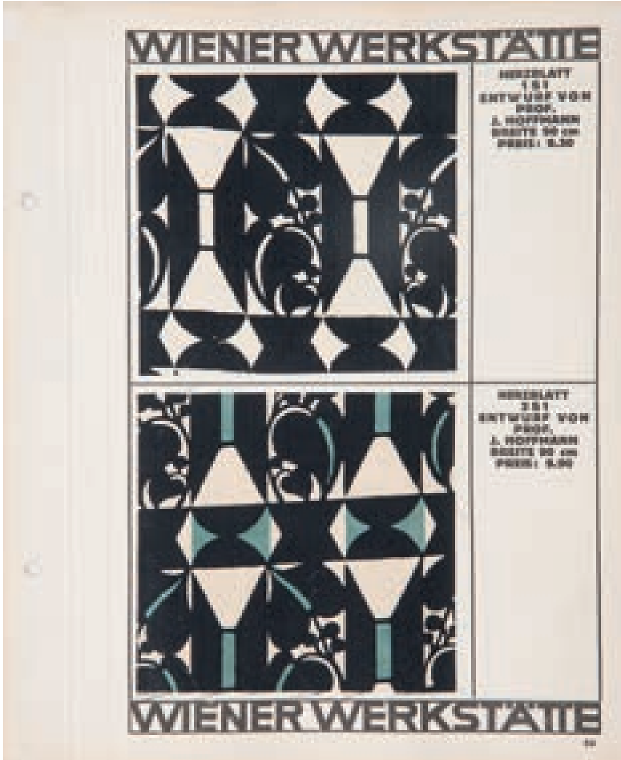
14. Eduard Josef Wimmer-Wisgrill, design for an evening dress, 1913
Pencil and watercolor on paper
MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna
Photo: © MAK



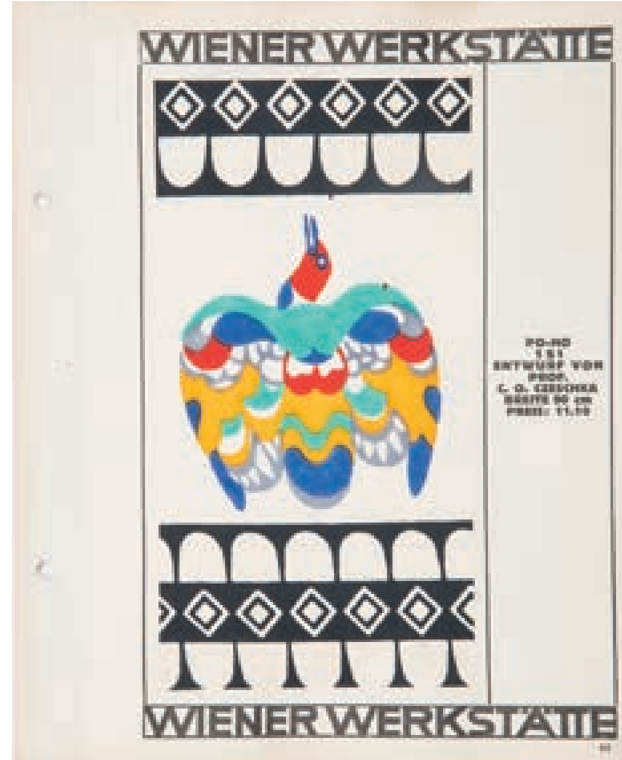
Eduard Josef Wimmer-Wisgrill, fashion design for the Wiener Werkstätte, ca. 1915
Watercolor on paper
University of Applied Arts Vienna, Collection and Archive



Carl Otto Czeschka, textile sample book, *Bavaria*, ca. 1911
Execution: Wiener Werkstätte
Printed paper; mounted silk
MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna
Photo: © MAK/Nathan Murrell



Josef Hoffmann, textile sample book, *Herzblatt*, ca. 1911
Execution: Wiener Werkstätte
Printed paper; mounted silk
MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna
Photo: © MAK/Nathan Murrell



Carl Otto Czeschka, textile sample book, *Po-Ho*, ca. 1911
Execution: Wiener Werkstätte
Printed paper; mounted silk
MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna
Photo: © MAK/Nathan Murrell



Josef Hoffmann and Martha Alber, textile sample book, *Jagdfalke*, *Blätter*, ca. 1911
Execution: Wiener Werkstätte
Printed paper; mounted silk
MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna
Photo: © MAK/Nathan Murrell



14. Vally Wieselthier, ca. 1925
University of Applied Arts Vienna, Collection and Archive

or candy dishes to large vases and candleholders. They were also asked to make figurines and other nonfunctional objects, as the Wiener Keramik had successfully done before them. These pieces began small. But with the start of the original ceramics series in 1919–20, they ranged from about a foot and a half to just over three feet in height, all manufactured with the same seeming ease as the smaller pieces.

Hertha von Bucher, Hilda Jesser-Schmidt, and Fritzi Löw-Lazar were the first female graduates of the School of Applied Arts whose designs and objects were sold by the Wiener Werkstätte.[33] In 1917 Hoffmann hired Mizi Friedmann-Otten, Dina (Bernhardine) Kuhn, Felice Rix-Ueno, Anny Schoder-Ehrenfest, and Valerie (Vally) Wieselthier as the first female workers at the Wiener Werkstätte [Figs. 13, 14].[34] After 1918 came Lotte Calm, Erna Kopriva, Kitty Rix, and Susi Singer, and in 1926 the last member of the group, Gudrun Baudisch. The sample books show works from 26 different female artists and 11 male artists, though some only had one design and others such as Likarz were more focused on other arts.

The most important and most successful was Wieselthier, whose career is a prime example of the new *Kunstgewerblerin* (female applied artist) of the time [Fig. 14]. From a good bourgeois Jewish home, she was initially only allowed to study at the Kunstschule für Frauen und Mädchen (Art School for Women and Girls). But two years later, she managed to transfer to the School of Applied Arts, where she met Hoffmann, who would later bring her on to the Wiener Werkstätte team. She was well versed in all types of artisanal techniques, but she was most talented in ceramics and plastic arts. Hoffmann recognized her gift for sculpture early on. The entries in the sample books show that out of all the female artists, Wieselthier produced the greatest number of objects for the Wiener Werkstätte—both serial pieces and originals—by a wide margin. Her stamp is found on 108 of the Wiener Werkstätte's original ceramics, among them life-sized figurines.

She probably earned more than the others, too, which in turn most likely made it easier for her to decide to start working as a freelance artist in 1922. She left the Wiener Werkstätte after the highly criticized attempts of the new managing director Philipp Häusler to change the Wiener Werkstätte's direction by replacing the commission payments with fixed wages and placing limits on the artists' freedom to experiment.[35] Amidst continuing financial difficulties, Calm, Rix, and Singer also left the company in 1925 to work as freelance artists. In 1926, others such as Baudisch, Flögl, and Kopriva decided to accept a fixed monthly wage.[36] Nevertheless, Wieselthier and other female colleagues continued to collaborate with the Wiener Werkstätte and its partners. Their works were regularly sold by the Werkstätte on commission; the Gmundner Keramik under the leadership of Franz Schleiss manufactured their pieces; tiled stoves were made by the Sommerhuber company in Steyr; and for porcelain, they had the choice of working with the Berliner Staatliche Porzellanmanufaktur (KPM)[37] or, after it reopened in 1923, the Wiener Porzellanmanufaktur Augarten [Fig. 15]. In 1927 the Wiener Werkstätte purchased the entire inventory of Wieselthier in an attempt to entice her to become the Wiener Werkstätte's artistic director.[38] Her best "student" and ultimately closest colleague in these later years was Baudisch, who, like her, was a gifted sculptor and could make sculptures using the complicated hollow mold technique.



15. Vally Wieselthier, teapot, ca. 1925
Execution: Wiener Porzellanmanufaktur Augarten
Glazed porcelain
Private Collection



Dagobert Peche, vase, 1922
Execution: for the Wiener Werkstätte, model no. KE 63
Glazed stoneware
Wien Museum, Vienna



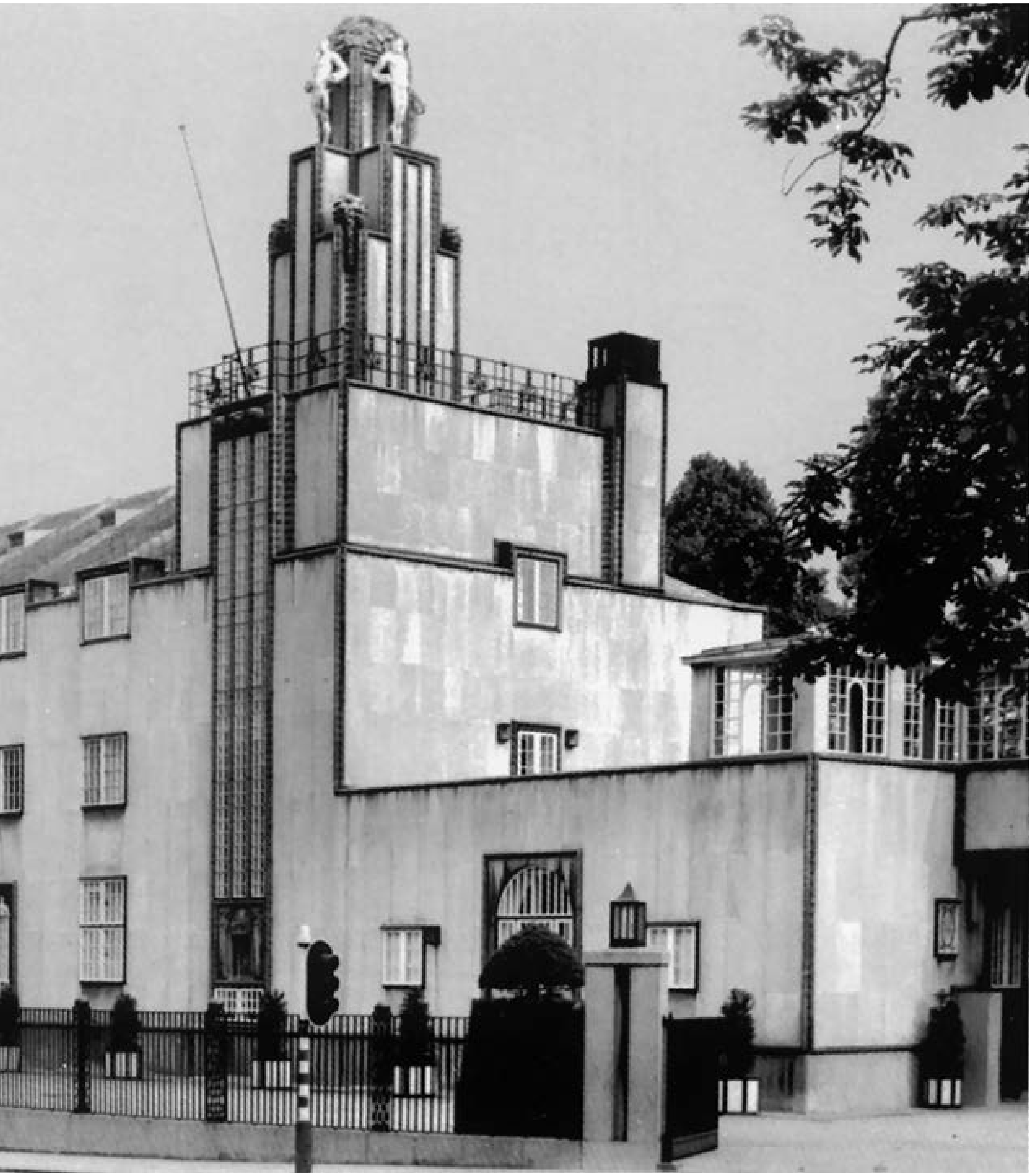
Dagobert Peche, vase, ca. 1930
Execution: Wiener Werkstätte
Glazed ceramic
Cincinnati Art Museum, Gift of the Wiener Werkstätte

PALAIS STOCLET

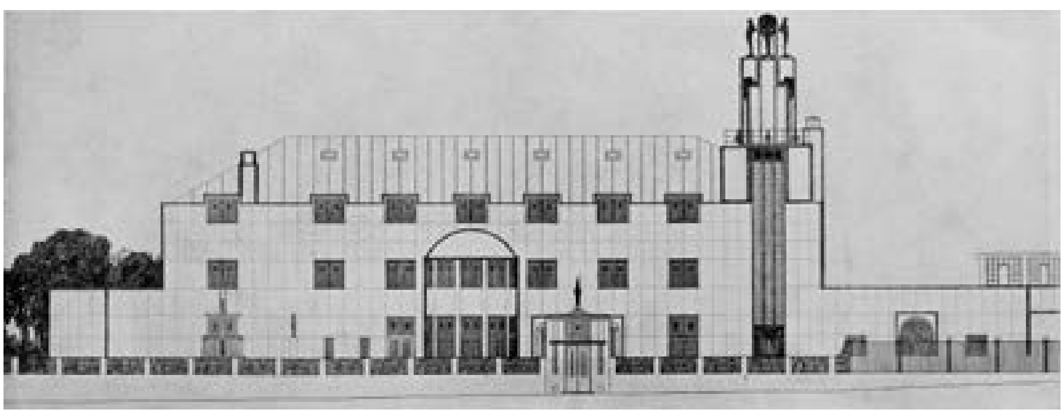
Christian Witt-Dörring



1. Josef Hoffmann, street view of the Palais Stoclet, 1905–11
From: *Der Architekt*, vol. 10, 1914
MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna
Photo: © MAK

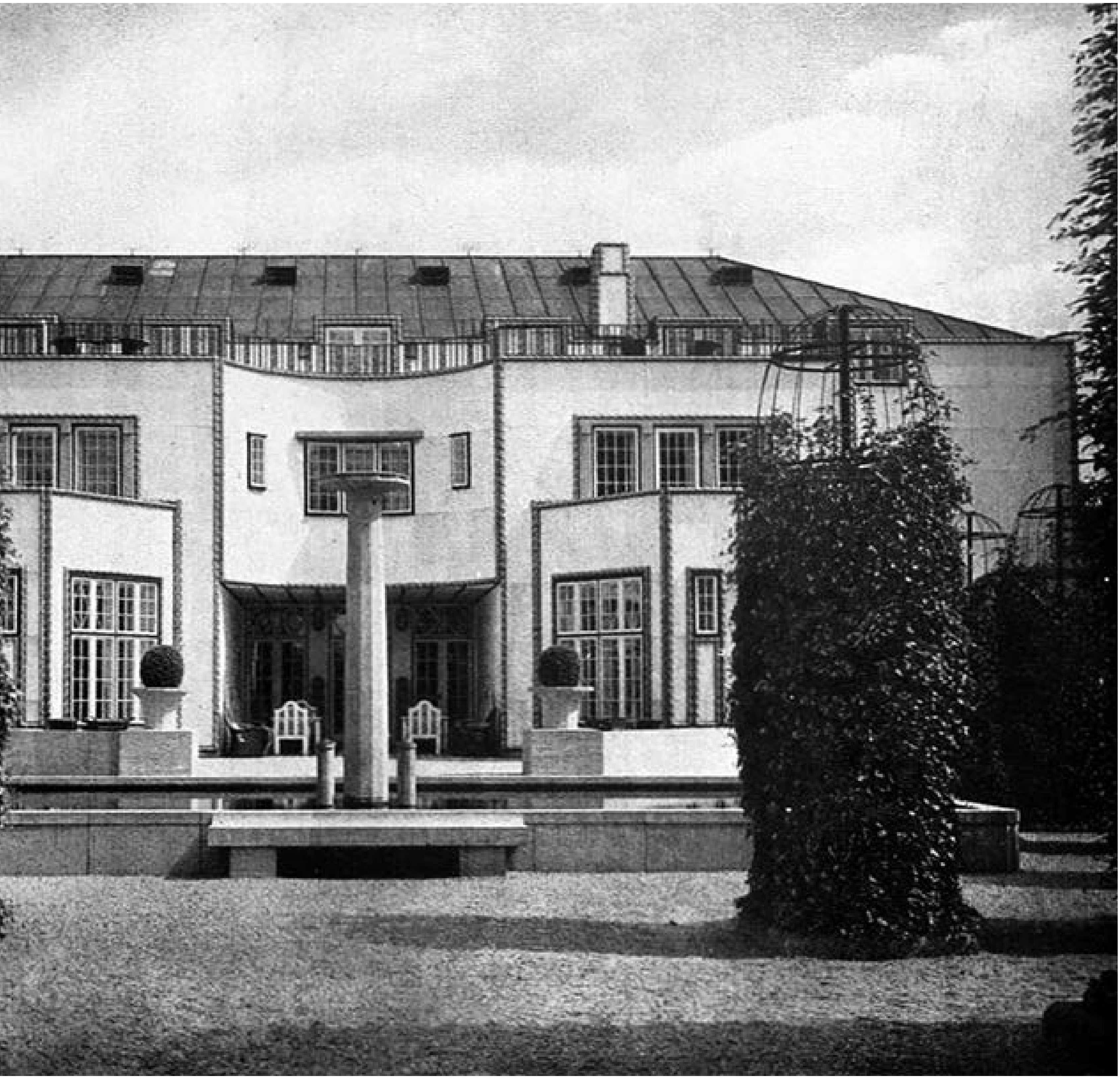


Waerndorfer referred to them in March 1906 when he reported that the submission for the floor plan and the façade were being sent to the Belgian contractor and that Hoffmann had doubled the width of the windows, at the client's request, and a side window had been added to the dining room [Figs. 13, 14].[10] In May, Hoffmann's revised plan for the ground floor was sent to Brussels, and Waerndorfer asked for understanding concerning the delays.[11] It would not be the last time he used the excuse of Hoffmann's approach of wanting to approve only the best for Stoclet.



13. Josef Hoffmann, final design for the Palais Stoclet street façade, 1907
From: *Moderne Bauformen*, vol. 13, 1914
MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna
Photo: © MAK





14. Josef Hoffmann, garden view of the Palais Stoclet, 1905–11
From: *Der Architekt*, vol. 10, 1914
MAK – Austrian Museum of Applied Arts / Contemporary Art, Vienna
Photo: © MAK





Josef Hoffmann, tea service for Suzanne Stoclet, 1904
Execution: Wiener Werkstätte, model nos. S 64, S 240
Silver, ebony, amethyst, lapis lazuli
Collection of Catherine Woodard and Nelson Blitz, Jr.

In parallel with producing the plans for the architecture, the Wiener Werkstätte was working on the furnishing of the house[14] and the silverware.[15] In April, seventeen books were taken in for binding,[16] and in June furniture for the servants' and guest rooms was completed.[17] At the same time, Hoffmann decided to propose for the dining room of the house not the silverware he had designed but one based on designs by Moser, since "he needs for the dining room something more rich and colorful, for which the Moser service with blue stones seems to him best suited." Waerndorfer went on: "We completed the service over the summer and now for an exhibition placed it together on a credenza;[18] it looks fabulous. Moser designed another large centerpiece for flowers and with lighting that we are working on."[19] He was referring to a service that was originally produced by the Wiener Werkstätte for the 1904 World's Fair in St. Louis, in which the Wiener Werkstätte did not ultimately participate. In January 1907, after Moser's silverware was rejected, Hoffmann provided drawings and estimates for a new silver service with malachite stones (9,360 crowns), which Stoclet accepted, also providing precise instructions for its placement on the table [Figs. 16–19].



8. Marion Davies as Ethel in “Enchantment,” 1921
George Eastman House

FILMS

Enchantment, 1921 (DVD)

Cosmopolitan/Paramount #23[48]
Written by Frank R. Adams, directed by Robert G. Vignola, starring Marion Davies and Forrest Stanley
New York première October 30, 1921[49]
Released November 20, 1921

“Enchantment” is based upon the story “Manhandling Ethel” by Frank Ramsay Adams, which appeared in *Cosmopolitan* in January 1921. This film is credited by film historians as the first use of modern décor in an American film. It is a romantic comedy drama with settings that are both historical and modern. Set on Long Island, Davies [Fig. 8] plays flapper Ethel Hoyt, a wealthy and spoiled only child surrounded by many suitors. Her love interest is Ernest Eddison (Forrest Stanley). Ethel’s father (Tom Lewis) is dismayed by his daughter’s disreputable lifestyle and determines to reform her with Stanley’s help. The plot is a loose blend of the *Taming of the Shrew* and *Sleeping Beauty*. Davies falls for Stanley, who plays the prince in *Sleeping Beauty;* that play is enacted as part of the plot in a sequence set within a society pageant.

The set for “Enchantment” recalls Urban’s designs for the Wiener Werkstätte exhibition held at the Art Institute of Chicago, which opened in the autumn of 1922. One set features a clock similar to the one Urban designed for the Paul Hopfner restaurant in 1906 [Figs. 9, 10]. Although this reference would have been lost on an American audience, the clock’s unique style, and that of various sets within the film, was unmistakably modern and these set the tone for creating an opposition between the values of Ethel and her more traditional parents. Urban, who was Viennese by birth, first returned to the city post-war in 1919 and again in the summer of 1921. Thus, a distinctly modern Viennese aesthetic would have been at the forefront of his mind during with his initial forays in film design.



9. Joseph Urban, set design for “Enchantment,” 1921
Joseph Urban Archive, Rare Book and Manuscript Library,
Columbia University



10. Joseph Urban, mantelpiece clock for the Paul Hopfner restaurant, 1906
Execution: unknown
Marquetry of thuja and mother-of-pearl, walnut, nickel-plated brass, and onyx marble; celluloid dial with numerals in enamel and silvered copper
Private Collection